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DESIGN



VIEUX CARRE SECTION OF NEW ORLEANS • PAGE 3

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THE EDITORIAL PAGE

Within the next few months throughout all sections of America will be held many educational meetings and conferences. Among these will be a goodly number of programs devoted to art education ranging in length from an hour or two to several days and covering questions varied in subject and scope. A large number of persons attending these sessions will represent a great diversity of types and classes, each with its peculiar attitude. There will be those in no small number who radiate sentimental memories of days long past, in a rather pitiful way; they will dwell in reminiscent mood on the time when they were students in the classes of outstanding schools and teachers who were doing the best they could at the time to prepare persons to teach art. Many of these will cling religiously to precepts instilled in them ten, twenty, and thirty years ago and repeat most sentimentally "the bon mots" and principles of their much venerated teachers of yesteryear. Opposed to them is another group made up largely of those persons keenly aware of the acute problems of the day and their tremendous responsibility to art and to education in our present volcanic social order. These persons realize the necessity of having to give up those precious set patterns, methods, phrases, and mannerisms of the past to fit the crying needs of their new jobs. They know they must work for the great number of young people in our schools who are groping for an understanding and questioning of what lies ahead for them. The ideals set up by a previous generation have been so wanting that our schools must find some way of helping them find a new set of values with which to face their life needs. This latter group of teachers is characterized essentially by its alertness, awareness, and desire to meet the situation squarely as opposed to the other group whose sentimental attitude seems to blind them as far as their responsibility towards the social group is concerned.

Educators, it would seem, have always divided themselves automatically into two different groups according to the direction in which their minds seem to be moving so that we have a "backward-looking" group on one hand which clings tenaciously to the wornout forms of the past with all of the crystallized phraseology and methods. The second group is characterized by its forward-looking attitude, its readiness to meet the new situation, and its interests in sharing the adventure of reconstructing our educational set-up, particularly in the field of art and what it has to do with the whole scheme of affairs. Individuals who make up this group are blazing the trail for they believe implicitly that art is an educational factor immeasurably potent. They know that in order to exert some of its power, art in our educational scheme must signify something far beyond mere novel devices, courses, and system; it must above all else connote growth and this means change. It also means life in the fullest sense of the word. If these meetings with their numerous conferences and programs can do anything to revitalize those teachers who have ceased to realize their responsibility toward a common sense attitude of art as an emotional expression of man, they will have been successful. If those in attendance derive nothing more than some satisfactory notes and new classroom devices their value will have been questionable.

The problem of whether the art teacher should be a producer of art or not is constantly presenting itself and on first thought most persons will believe that those known as "artists" would make the best teachers. But the discriminating educator will readily realize that many persons "called artists" have adopted a policy or practice which is essentially imitative. They are able frequently to exhibit an amazing technical skill like the virtuoso. And the virtuoso can do very little as a rule in producing a creative point of view in the minds of young pupils; furthermore there is a danger of instilling the destructive attitude of exhibitionism. It would seem that in spite of all that has been said in recent years about creative thinking, constructive imagination, open channels of expression, and art as an educational factor in life, the large number of persons engaged in art and teaching are still loathe to accept the fact that art in education means a creative activity. Exhibitions of skill in technic is dangerous. Mere drawing of the imitative sort is questionable. Making pictures which merely frame a pretty bit of nature is of minor importance as compared with growth in ability to realize the strong impulse to construct, to compose, and to objectify feelings through design.

Felix Payant



A MURAL IN BAS RELIEF

By VALLY WIESELTHIER

This large panel was made in plaster, so-called stucco, and was part of the decorative scheme used in the Ford Building at the Century of Progress in Chicago. The relief is very low and attains its plasticity only by means of very sharp cuts on one side, that opposite the source of light. It represents some of the delights enjoyed by owners of Ford automobiles. In the upper left hand corner are three Ford automobiles and in the center and right are the persons, transported by them, playing at golf and picnicking. In the lower left can be seen the insignia of the Ford Eight.

CABILDO GATE

This beautiful example of wrought iron art is understood to be the handiwork of antebellum slaves. More of this unusual type of work is to be found in New Orleans than anywhere else in the world.



ARABESQUE

By IRMA THOMPSON IRELAND

It has been said that the ornamental iron work of the French Quarter in New Orleans is of Moorish origin, first introduced by the Spanish colonists; later elaborated by the French, with certain inevitable evidences of American influence.

Arab styles of building and ornament were introduced into Spain by the Arab Mohammedan Conquest in the 8th Century A. D.; hence the word "Moresque" applied to the horse-shoe arch and to imitations of Arabesque surface decoration as illustrated by the Alhambra Palace of Granada in Spain dating from the 14th Century.

The chief architectural weakness of the Moorish style is that heavy solid walls and domed roofs are

supported on the slenderest of columns; which would appear to substantiate the idea that Moorish architecture is founded on the tent: that the slender columns repeating the tent poles; and that the flat patterns on the walls recalling rich Oriental rugs with which the tents were hung.

The Moors did not *construct decoration* however; they *decorated construction*. Their arabesques were made of stucco pressed into molds and then applied to walls and ceiling. It is the quality of free and fanciful design that has placed Moorish ornamentation directly responsible for the wrought iron work of New Orleans.

The story of ornament itself is ageless; and its



PIRATES' ALLEY

The atmosphere of Southern France and Spain pervades the historic Old Quarter of New Orleans. This picturesque old alley leads to the heart of the Old City.

development limited only by the designer's fancy, the materials from which he fashions his product, and the tools available for his convenience. The impulse to embellish structural projects ranges from the jewelled encrustations of the Taj Mahal to pink sugar garlands on a frosted cake.

While it is a far cry from the stone sculpture of Syria, borders of antique Chinese rugs, carvings on ruined temples of the Aztecs, and altar decorations of ancient Rome, to the "iron lace" of old New Orleans, it is true that many of the gates, grilles, and balcony railings of the French Quarter are reminiscent of much older civilizations.

We are told that in most respects the earliest Greeks were as barbarous as the North American Indians; but the Chieftains along the East coast welcomed the Asiatic arts and artisans that came to them in Phœnician ships from the ancient commercial city of Sidon.

Most of the Oriental designs were richly interwoven with symbolism but there were many examples of pure ornament developed from natural sources: fruit, flowers, grain, trees, various small animals and birds.

The Greeks ultimately eliminated what appeared to them as superfluous ornamentation and evolved a classic style of their own which has never been improved upon.

History gives us a picture of the ruined Gate of The Lions, a splendid example of structural art of the Mycenaean civilization (1100 to 1500 B. C.). It is interesting to compare the group of lions above the square opening with the slender iron fence and simple gate which actually guards the entrance.

Of a later period, and illustrating the same beauty of line but with an added touch of ornament, is the iron fence guarding the Choragic Monument of Lysicrates in Athens.

When in 146 B. C. Greece was compelled to submit to Rome, through her arts she made her conqueror captive and used him as the bearer of her civilization to the nations of the West. In this way Asiatic culture planted on Greek soil prepared the way for modern art.

The Romans carried on; influenced by the Greeks but adding ideas of their own.

At the beginning of the Second Punic War (218 B. C.) Ostia is mentioned as a naval base and as the harbor of Rome. The people of Ostia lived in flats along the banks of the Tiber river; and according to reconstructions by Gismondi, the magnificent homes of Ostian shipping merchants were built very much like our modern city apartments.

Restorations based upon discoveries made in 1471 show blocks of rectangular brick buildings constructed in tiers; each dwelling having its own entrance into a private garden, windows with awnings, balconies supported by brackets, and longer galleries upheld by arched masonry. Although there is every evidence of wealth about the construction of these buildings the

lines are pleasing, and the iron work used is interesting but very simple in design.

Another reconstruction shows a handsome five-floored building. Underneath the projecting second floor, behind the arches of the loggia were the shops with their signs above them; at the gable corner is a wine-shop. Election posters have been pasted on the arch supports. The flat paving of the street is made of lava blocks. There is even a suggestion of a pent-house, with a tiled roof.

In searching for the antecedents of present day ornamentation we must consider stone sculpture and surface decoration of various kinds before we reach creative work in metals.

While the history of Art is rich with splendid examples of stone sculpture, one of the finest reproductions for the purpose of this article is that of a lower outer frieze on a walled precinct of the Ara Pacis Augustæ built in Rome about 13 B. C. to commemorate the safe return of Augustus from Gaul and Spain.

This particular frieze shows graceful sprays of acanthus supporting the Apolline swan with wings outstretched. It is interesting to note that while the design has perfect balance and symmetry it does not monotonously repeat its details. It is indeed a poem in stone.

With increased wealth, the Romans inclined more and more to a lavish display of ornamentation in their homes and especially in their great public buildings.

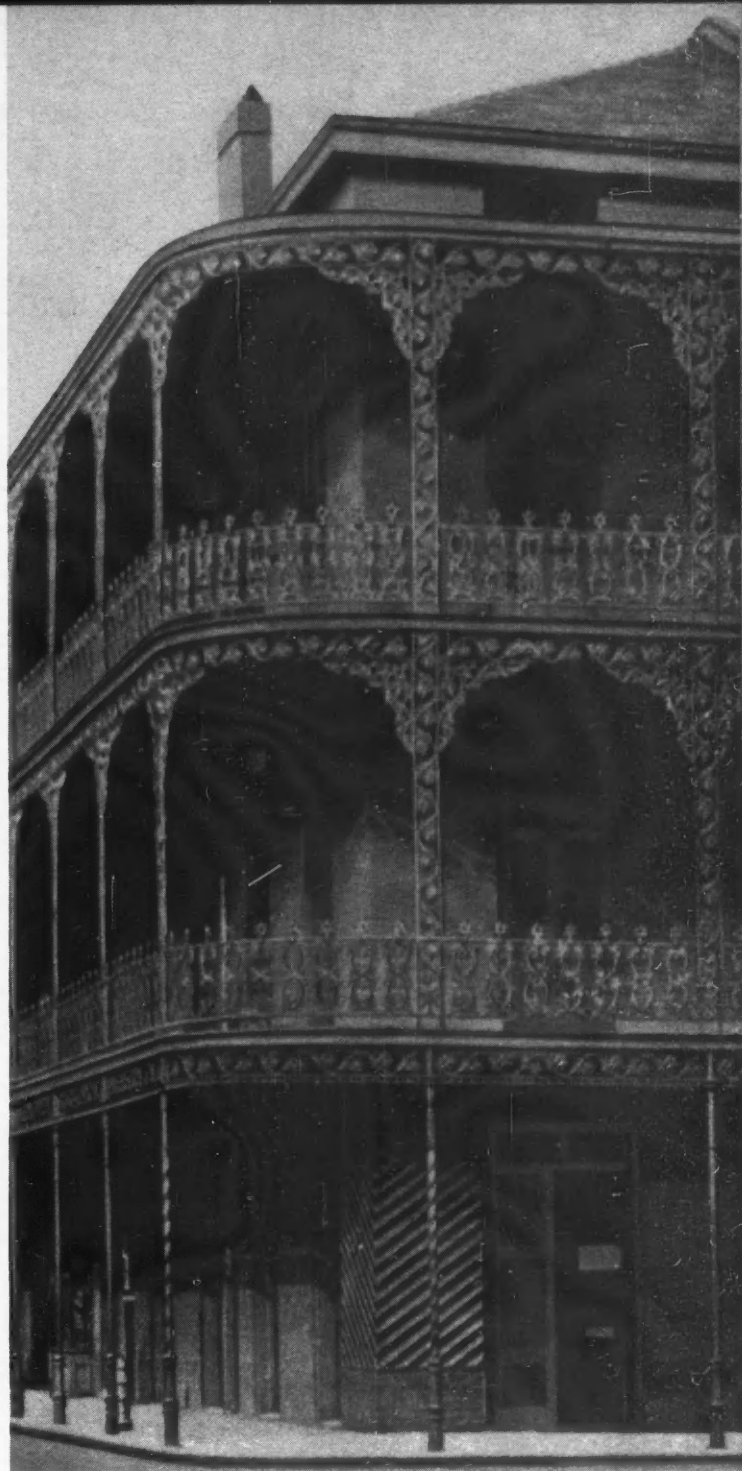
Restorations of the Palace of Domitian, (about A. D. 95) indicates pillared walls, ornate cornices, bands of frescoes, and a roof of pannelled vaulting. Elaborate scrolls, interlaced wheels, and complicated garlands vied with each other; commanding both admiration and amazement.

In a picture of Hoffbauer's restoration of the Roman Forum, the circular Temple of Vesta in the foreground appears to have some form of grille work on panels between the pillars which support its conical roof. Whether they are of bronze or sculptured stone is not clear but the design is much the same as that to be found on balcony railings of Ostia.

Sir Lawrence Alma-Tadema's painting, "Roman Holiday" shows a row of masts around the top of the Colosseum "from which sailors suspend awnings when the sun is hot." Perhaps here is the beginning of an idea for more graceful structures to succeed the Roman balustrade.

Designs for the iron work with which we are familiar at the present time seem to have come from natural sources rather than structural necessities. One can easily imagine the artist getting his inspiration for an intricate border by studying the interlacing shadows of a grapevine thrown against a court-yard wall by the afternoon sun.

In the ruins of Palmyra, once the stronghold of the war-like Queen Zenobia, (260 B. C.) there were found gems of the stone-cutter's art showing huge blocks and



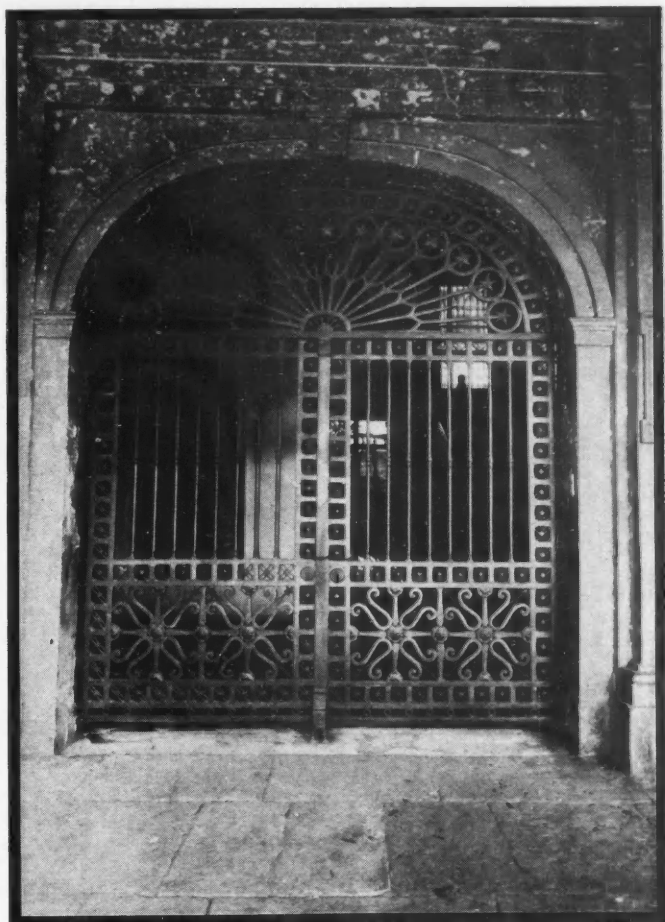
IRON LACEWORK

Characteristic of the Vieux Carré of old New Orleans are the delicate tracteries in cast and wrought iron embroidered on many of the old buildings. This old house at St Peter and Royal is a good specimen.



DESIGNS IN

Above are to be seen two wrought iron gates which are typical of the gates on Royal Street and beyond them can be seen the patios which they guard. At the left is a view looking into the shaded seclusion of an old patio also on Royal Street. It is interesting historically as it was frequented by Paul Morphy, the greatest chess champion, and is part of the first Bank of Louisiana.



WROUGHT IRON

Above at the left is a gate with the tracteries so typical of New Orleans. There is an intimation of the lure so characteristic of the Creole courtyard. Above at the right is the Cabildo Gate. At the right is a view of the Vieux Carre or Old Quarter through the cast ironwork of antebellum slaves. From this Pontalba balcony there is a good view of the St. Louis Cathedral which was built in 1792-1793 and can be seen in the background of this illustration.





To the left can be seen the application of the ironwork of New Orleans to a theatre program. With variations it could be used likewise for the covers of booklets and many other types of lay-out.

A section of a wrought iron balcony railing illustrating the use of the palmette as the motif of the design.

borders of looped and interlaced grapevines with leaves, fruit, and tendrils worked into intricate units faithfully though not slavishly repeated many times. It is indeed such a beautiful theme for ornament, no doubt we shall continue to use it for many centuries to come.

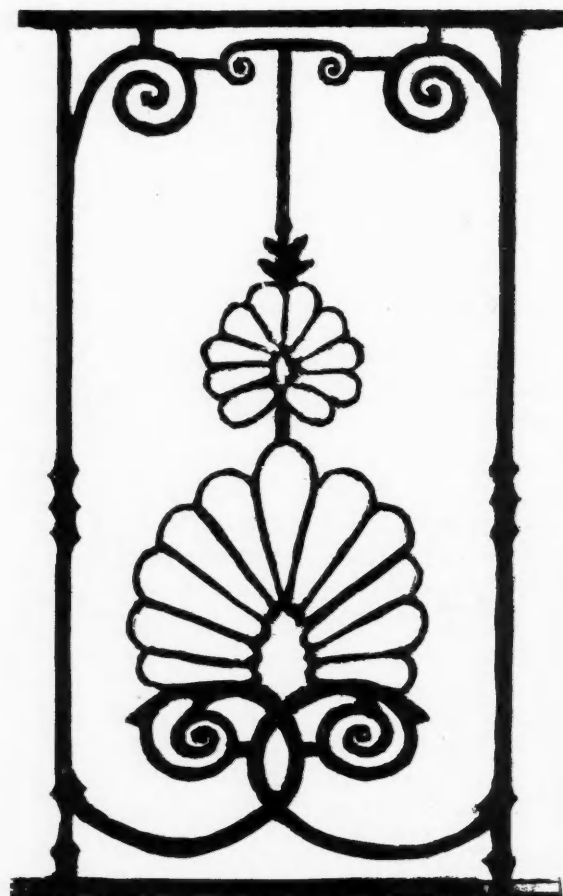
Knowing that so many designs and suggestions for decorative art were brought to Greece from the Orient, it is interesting to trace the varied adaptations of one certain motif from its earliest appearance to the present day.

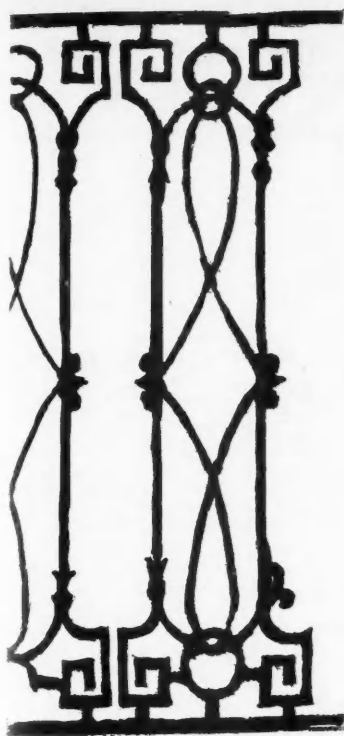
The palmette, for instance, seems to have been a great favorite. On an Egyptian vase of the 10th to 11th Century we find it worked out in alternating combinations of cream and gold luster.

As a gem of textile design from Asia Minor in the 16th and 17th Century it appears woven in silver thread on deep red velvet cloth.

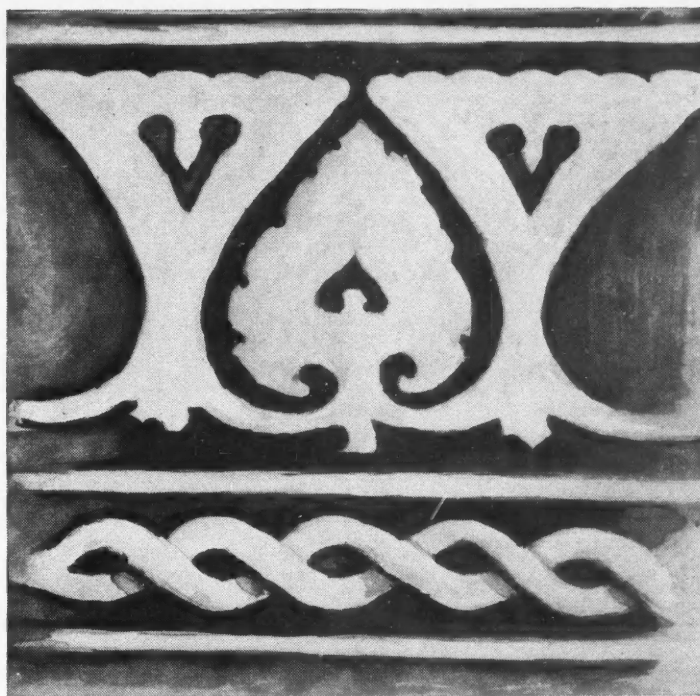
On the walls of the Parthenon we find it as a surface ornamentation combined with the lotus and bordered repetitions of the Greek Key.

In the wrought ironwork of New Orleans the palmette can be found alone or in association with the lotus on balcony railings, garden fences and old gates.





A section of a wrought iron balcony railing showing the use of the Greek Key combined with loops and arches.



Above is a unit of palmette design which was taken from an Egyptian vase of the tenth or eleventh Century A. D.

On the Great Stupa at Sarnath (India) were bands of sculptured ornament in graceful elongated Greek Key patterns.

On the restored Court of the Palace of Pillars in the ancient city of Mitla, Mexico, there are intricate variants of the same design.

In the borders of rare old Chinese rugs the same idea is used again and again: sometimes with the "keys" short and fat, or long and slender; again merely suggesting them by alternating lines.

An old prayer rug believed to have come from Tibet carries a combination of the Greek Key scroll with a pyramidal design said to represent sacred mountains; but astonishingly like some of the figures carved on Aztec temples.

In desperation we ask: "Just what is a Greek Key?" The dictionary tells us it is a "meander": an ornament composed of lines neither representing nor suggesting any definite object—so called from the river Meander which flows with many windings into the Aegean Sea.

Very well, we accept that as final, remembering the frieze on the Parthenon, and seeming to recall bor-

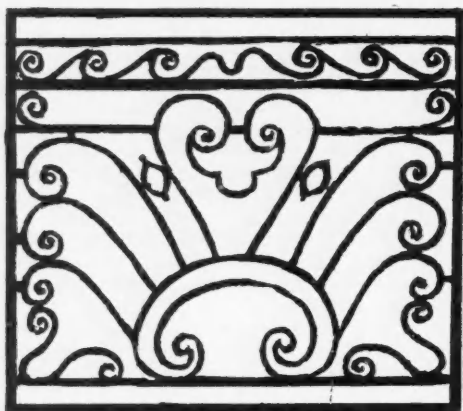
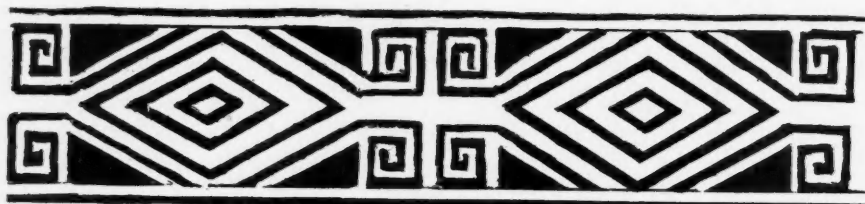
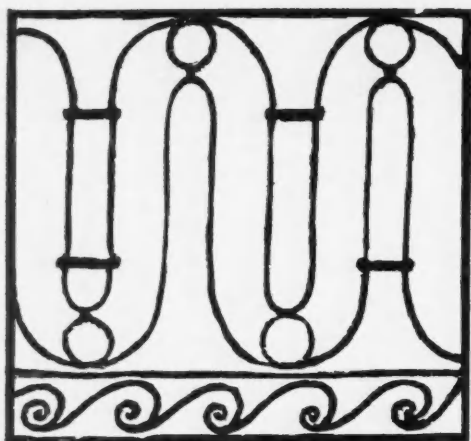
der designs on Greek tunics. But when we "meander" back to New Orleans once more and find this same Greek Key posing among loops and whorls of iron lace on romantic Spanish balconies (with French influence) it is just too much!

In the middle of the 15th Century while other nations were returning to classic design, Spain still clung to old Gothic tradition, traces of which can easily be recognized in many of the graceful balcony railings of New Orleans.

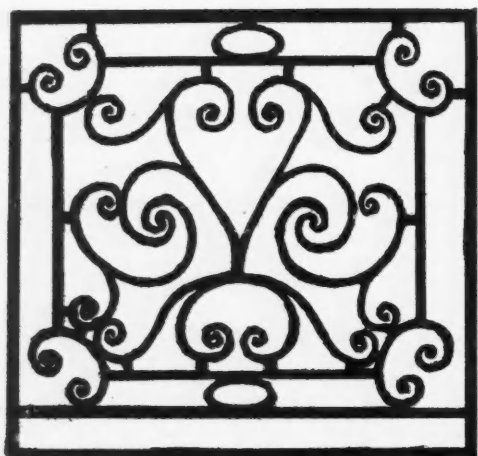
The French settled here first of course; establishing small homes and living simply for half a century. Then the whole colony was transferred to Spain. Spanish colonists were in possession about forty years, and during that time two disastrous fires swept through the city destroying practically all of the original French construction.

After the second fire, the Franco-Spanish colony was re-transferred to France (1803) and then in the very same year was annexed to the United States.

According to one authority the best of the old iron work was done under the Spanish governors, using French designs because the workmen were of that nationality and because French taste predominated.



The two borders at the top showing variations of the Greek Key or Meander were taken from the Palace of Pillars in the ancient Mexican city of Mitla. Just below them is a fifteenth century Spanish iron design. Note how the structural support depends upon the direct contact of units. To the left are three types of iron work of New Orleans dating from 1795 to 1830. Below is a unit of palmette design from a sixteenth century velvet tapestry of Asia Minor.



CORN FENCE

One of the two fine examples existing in New Orleans. The motif is not only typically American but indigenous to the place of production.



Another writer cites the excellence of work done by skilled slaves brought from San Domingo. At any rate when New Orleans was rebuilt after the second fire, it was done in typical Spanish style; the Cabildo, or Spanish Court of Justice being the most noted example.*

We were informed by various authorities that the character of the iron work in New Orleans was influenced not only by changes in controlling regimes, but by the different purposes for which it was used. Three distinct classes are mentioned:

1. "The forged iron of the French and Spanish settlers, with marked European characteristics.
2. The transitional period of wrought structural members and cast ornaments in the Directoire and Empire manner of France with a sprinkling of American innovations.
3. Entirely cast designs, which continued until the present century."

*After the American Occupation, the eagle, cannon-balls, and thirteen stars were substituted in the lunette for the Spanish Arms of the original design.

In connection with this classification one cannot help but understand that the "corn fence" of which there are two splendid examples in New Orleans, represents "American innovation"

One writer considers it "almost humorously Victorian"; but suppose we compare it for a moment with an Augustan frieze showing a swan poised above curving stems and leaves of acanthus. Can we not grant a suggestion of the same grace and poetry of design disciplined by its adaptation to a utilitarian purpose, warmed and strengthened by its close association with everyday folk?

The old iron lace of New Orleans is fast disappearing: rusted out for lack of care, or ruthlessly destroyed by tearing down old buildings to make way for new.

There is a revival of the art of making ornamental iron work, however; and let us hope that a proper appreciation of the *new* will stimulate an impulse to preserve the priceless heritage of grace, beauty, and distinctive charm that is the Vieux Carre of old New Orleans.

A NEW ERA IN PRIMARY ART

LENORE MARTIN GRUBERT
NEW YORK SCHOOL FOR THE DEAF

Primary art no longer represents a lapse between periods of organized study. The day is gone when a teacher passed copy books, crayons, and paper to her pupils for the prime purpose of keeping them busy. No longer may that same teacher use her art period for a "breathing spell" in order that she might perform the numerous duties that constitute the routine requirements of her profession. Neither will the pretty picture interest lead teachers to begin work in September with the intention of planning an impressive exhibit for June. Children's drawings have been too long misrepresented by a teacher's imposed point of view. We cannot expect to find an adult's conception present in a child's expression, and we have finally realized that the completed product is not as important as what the child gains in its making.

Today we demand alert teachers eager to make the art period something more than a drawing lesson. This requisite becomes more apparent with the increased recognition of art as a vital necessity to the development of the child. The purpose of art in the primary grades has been increasingly emphasized as follows:

1. Developing the child's self-expression.
2. Stimulating the imagination.
3. Acquainting the child with the use and care of material.
4. Developing coordination.
5. Developing free-arm movement.
6. Developing concentration.
7. Giving the child the experience of working in groups (training in cooperation).
8. Awakening an interest in classroom orderliness and decoration.
9. Awakening an appreciation for art and the beauty in everyday surroundings.

In addition to the above developmental outcomes, we find our educators valuing primary art as a contributing force to the enrichment of the child's everyday

experiences in and outside of the classroom. This related art has its beginning in the child's first attempt at free expression. He draws something he has done or seen during the week such as "Going to School", "At Recess", "A Rainy Day", "Mother Making Dinner", etc. Simple sentences, words, or stories offer abundant material for creative interpretative work including all phases of primary art, namely: easel and finger painting, freehand representation, paper cutting and tearing, elementary design, clay modeling, and simple handicraft.

As the child's ability to grasp new situations in the classroom increases, his art scope will increase accordingly. The study of history offers a varied field of related art projects of either a constructive or freehand representative nature. A child relives the life of the Indian or Pioneer in his enthusiastic attempt to reproduce characteristic symbols of that by-gone age. The study of Hygiene with its enrichment theme lends itself remarkably well to poster building. Imagine the child's interest in producing a puppet show displaying "A Day of Right Living". Depending upon the initiative of the teacher and the interest she creates in her subject, the related art will enliven all study.

Thus we find our pupils given art because the child needs the developmental benefits and the curriculum needs art for visual interpretation and emphasis. The value of this two-fold purpose of art in the primary grades depends upon the teacher's ability to combine the two aims into one unified objective inasmuch as the execution of every correlative project must fulfill the fundamental requirements of beginning art. It must be remembered, however, that the success of any art undertaking depends upon the genuine satisfaction and pleasure a child derives from his work.

With this dual role of art, we now have a compromise between a too lax creative plan and a too enthusiastic correlation program—the beginning of a new era in primary art.



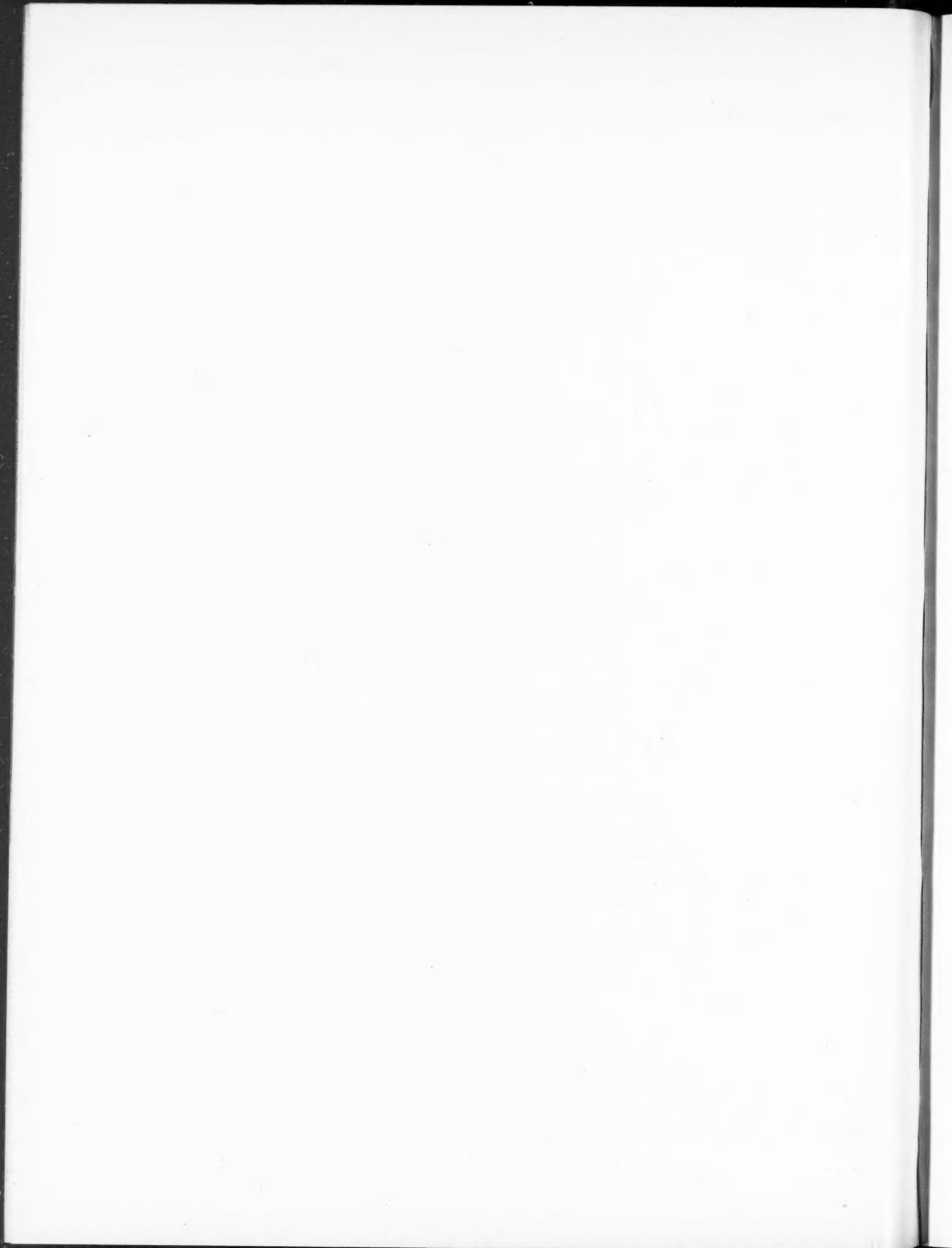
SCHOOLS

Two different interpretations of New York school life made by Milton Halbal, Haaren High School of that city.



MURAL

This design was made by a Mexican boy at the age of eleven years. It was recently shown at Rockefeller Center.



CHILDREN'S PAINTINGS THE WORLD OVER

The International Exhibition of Children's Paintings which was held recently in the Mezzanine Gallery of the RCA Building in Rockefeller Center is now to travel to various cities in America where it can be studied by those interested in art as creative expression.

The exhibit is the first comprehensive international group of paintings and sketches by children which has ever been assembled, pictures having been secured from about 40 different countries, and all continents except Australia. The first paintings to be taken out of Liberia were sent to New York as part of this exhibition.

Pictures from Cuba, Colombia, Costa Rica, Venezuela, Brazil, Guatemala, and Nicaragua were collected from isolated regions by the boards of education in each country and brought into New York by the planes of the Pan America Airways.

A great deal of difficulty was experienced in getting suitable works in remote countries such as Bali and Tunis. Mrs. Collins McPhee, who collected the Bali paintings, found it necessary to penetrate to the center of the island, where no white woman had ever been before, and where contacts with white people would not influence children's paintings. After teaching the native children that crayons were to be drawn with and not eaten, she secured some beautifully colored primitive designs from them.

The effect of recent revolutions on the minds of the children in the countries affected is shown in the pictures from Russia, China and Spain. "Tanks," "Capitalist War" and "The Red Wall" are the titles of some of the Russian pictures. Those from China show bloody war scenes and those from Spain street scenes showing communist signs and activities. All of the pictures strikingly demonstrate the effect of social changes on children and the readiness with which they turn to their environment for inspiration when teaching techniques are not too formalized.

Mrs. F. D. Roosevelt opened this exhibition which is the first comprehensive collection of children's paintings ever assembled. It included over a thousand pieces of work which serve as a cross-section of contemporary life all around the globe from Bali to Soviet

Russia and from Japan to Brazil as seen through the eyes of children six to twelve years of age.

The pictures present national characteristics of great variety and emphatically reveal that design is a spontaneous impulse with many children. That one may feel the basic national rhythms and characteristics in the pictures of these children to a far greater extent than in the work of the adult artists in these many countries is the opinion of prominent educators and artists. These children have in some cases so expressed the physical and spiritual atmosphere of their nations that art teachers of America may well wonder.

Dr. John Dewey has been quoted as saying, "Much of the work of foreign children still stands, I fear, as a silent indictment of some of our public school methods in America. Even our progressive schools, which have produced in recent years piognantly beautiful sketches by their pupils, have something to learn from this show."

"In my opinion," said Dr. Dewey, "it is better not to have any drawing at all in school than to give it in the formal way of the old-fashioned drawing teacher. It is better to offer out-and-out mechanical drawing than to pretend to esthetic teaching when the whole course is so cut and dried."

"Art," declared Dr. A. A. Brill, the psychiatrist, "is the expression of an individual's cravings and concepts. In the grown-up these are complex. In the child they are simple in comparison. From a study of many years I am convinced that all art was originally utilitarian. The first rude drawings on cave walls were usually of deer or other animals. Primitive man, sheltered there for the winter, was hungry and drew hunting scenes to sublimate his craving for meat."

Children seem naturally to possess a strong feeling for balance, harmony and a keen sense of design, as is apparent in this large collection. The most untutored have the basic notion of it, for it appears alike in sketches of Balinese and that of the eight year old child from Bogata.

One interesting picture in this children's exhibit is reproduced here. It was done by an eleven-year-old Mexican child. He has never had instruction, but his pictures are in important private collections.

MUSIC AS A STIMULUS TO DESIGN

HARRY A. BROAD

PERU HIGH SCHOOL LA SALLE, ILL.

The time worn art and "drawing" problems, while useful, have been gradually displaced by a newer, more useful, and more exciting type of creative expression. Students and teachers alike delight in the opportunity to "cut loose," as it were, and really express a feeling, an emotion, be it in the form of pure design or representation.

Too frequent the art teacher endeavors to imitate the lecture and laboratory type of teaching in which the problem is presented in lecture form, illustrated on the blackboard, and when perfectly clear class work begins with each student dilligently working over a drawing board until the problem begins to take shape.

This, to me, may be designated the "deadly type" of teaching procedure if followed in all projects. There is an overwhelming need *very often* for the students to express *themselves* without guidance or hindrance on the part of the teacher. One of the very finest ways of securing this free expression is drawing from music. The word "from" is exceedingly important.

Drawing "to" music has been attempted: drawing "from" music is slightly newer in idea. It embodies a different attitude toward the source of inspiration.

In presenting such a problem to my students I endeavor to make the explanation as short and concise as possible. Tempo and beat are discussed in relationship with rhythm and repetition. Feeling and emotion are stressed as being of greatest importance. The use of color and line in portraying emotions is dis-

cussed. However, the whole talk centers around the expression of the feelings the music awakens in the students. Abstract design or representational subjects may be created to express the individual's feeling.

The hour's work begins like a game. Each student has a large sheet of fairly rough paper and a complete set of colored chalks. No one but the teacher knows what record is to be played. As the music starts each student listens intently—will it be a flowing Viennese waltz played by an orchestra or "Polonaise Militaire" by Chopin and played by Paderewski? It may be "Ave Maria" or a Cuban rhumba. As the students feel the urge to draw they begin to work. The music plays as long as someone requests it and usually it lasts all hour. At the end of the period they all want to know the name of the composition. They are then given the name of the selection, the composer, and the artist performing. Some are jubilant because they are then sure that they have caught the spirit of the piece. Others are quietly determined that tomorrow will bring a different result for them.

After several such periods the most successful work is exhibited and discussed in order to find out how some were able to achieve their results. It is then that we are able to formulate some generalizations concerning the use of line, color, and light and dark to portray an emotion or idea.



The block print at the left and the costume design at the right are both by students of the Chouinard School of Fine Arts in Los Angeles.



MODELS OF ANCIENT HOUSES

The surroundings in which people spend their lives have a great influence on their character. This is equally true of the present and the past, however remote. The excavations of archaeologists have for long been centered on tombs, temples and palaces, but such buildings can give us only exceptional settings for a people. Interesting as they are from the point of design, they have not the intimate personal association that dwellings must necessarily have. It is with this in mind that the University Museum of Philadelphia has prepared a series of classroom projects making it possible to construct in the schools accurate scale models of the houses of ancient peoples. Three of these are now complete—the Egyptian, the Roman, and the fifteenth century French house. In selecting the type of house for reproduction, an attempt has been made to avoid the palace or castle with its great pretensions, and to choose a dwelling equally removed from the hovel of the poor man. All the houses selected are town houses; these are usually more compact and have a more typical form than the country house, and they furnish an interesting contrast between the cities which produced them. They are made to a uniform scale of three-eighths of an inch to the foot which makes possible a striking comparison of the size of their rooms.

Certain simplifications have been necessary in adapting the models to the use of schools. Cardboard has been used for the floors and walls, the designs being printed on water color paper and mounted on it in sheets. Moldings, carvings and all minor decorative details have been drawn on the flat sheets with their relief indicated by shadows and shading. The thickness of all walls has been reduced to that of the cardboard, thereby immensely simplifying the construction. However, certain important columns and beams have been retained in the round to avoid a too-papery appearance; these are furnished in wood, cut, turned, and ready for painting. It was found when the models were experimentally constructed in the Museum that the medieval house offered a simpler problem, suitable for average children of ten or over; the Egyptian a somewhat more complex project for slightly older grades; and the Roman house, though possible for younger children to construct, was most successfully colored and erected by Junior and Senior High School

classes because of the delicacy of its mural paintings and its larger size.

FIFTEENTH CENTURY FRENCH

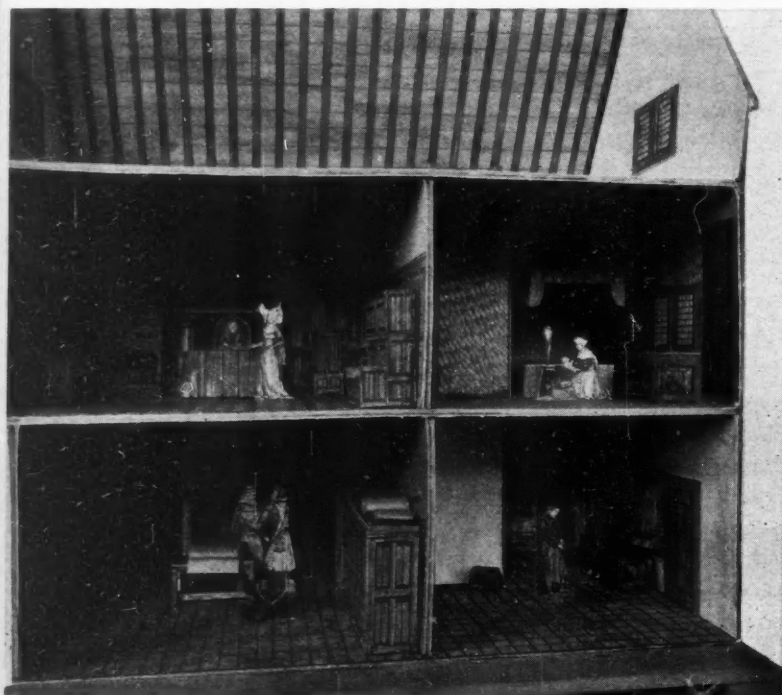
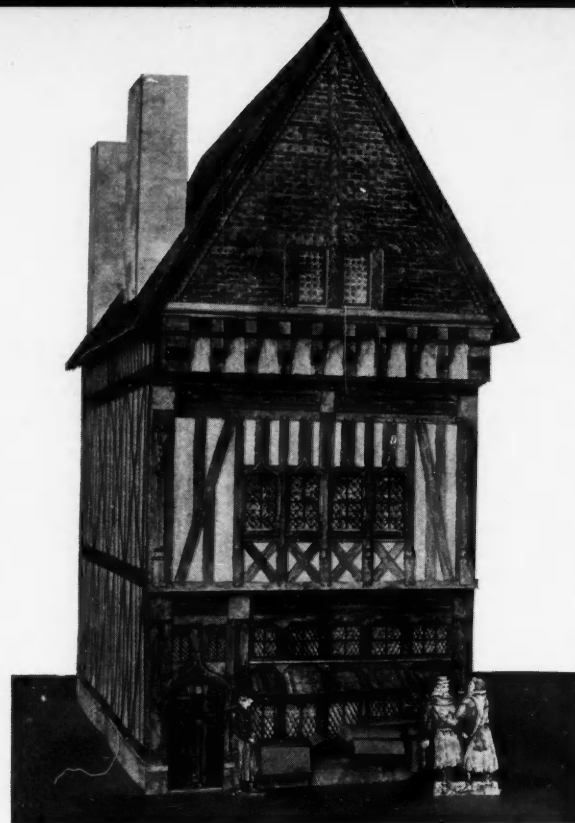
Most like the present day house is the medieval model, the house of a cloth draper of Rouen in fifteenth century France. The model is based on drawings by the French expert on the Gothic style, Viollet le-Duc, and on contemporary miniatures. Its four rooms and attic are arranged with one side to open like a doll's house, disclosing the interior complete with paneled walls, beamed ceilings, rush strewn floors, and suitable furniture and figures which are cut out of bristol board, folded and painted. Its high, narrow shape (8" x 15" x 15" high, representing 21' x 40' x 40') and projecting upper stories recall the crowded space within the fortifications of medieval towns. The shop on the ground floor is typical of the age before the industrial revolution when trade and manufacture were always carried on at home. The lack of modern conveniences is all the more striking when compared to the elaborate bath and toilet rooms, communicating by a corridor with the master's bedroom, of the Egyptian house about twenty-eight centuries earlier. Though medieval furniture resembles much that we use today, the absence of wardrobes and hanging closets, and of drawers, whether in chest or table, is very noticeable, as is the lack of all upholstery or stuffing on the chairs and benches. Contrasted to this discomfort is the richness of the carved paneling of the living room, the brightly colored hangings of the bedroom, and the elaborate decoration of the entire street front.

EGYPTIAN HOUSE

Where the northern builder has always made the exterior of his house as decorative as the interior, the Near Eastern householder, with his strict love of privacy makes the outside of his house plain and forbidding. The outside of an Egyptian house, even today, gives no indication except by its size, of the beauty within. The Egyptian house selected for reproduction is one excavated by the German Oriental Society's expedition at Tell-el-Amarna, which was the capital city of Akenaten, father-in-law of Tutankhamen. It consists of seventeen halls and rooms, and belonged to an important official whose name, unfortunately, is

FIFTEENTH CENTURY FRENCH GOTHIC MODEL

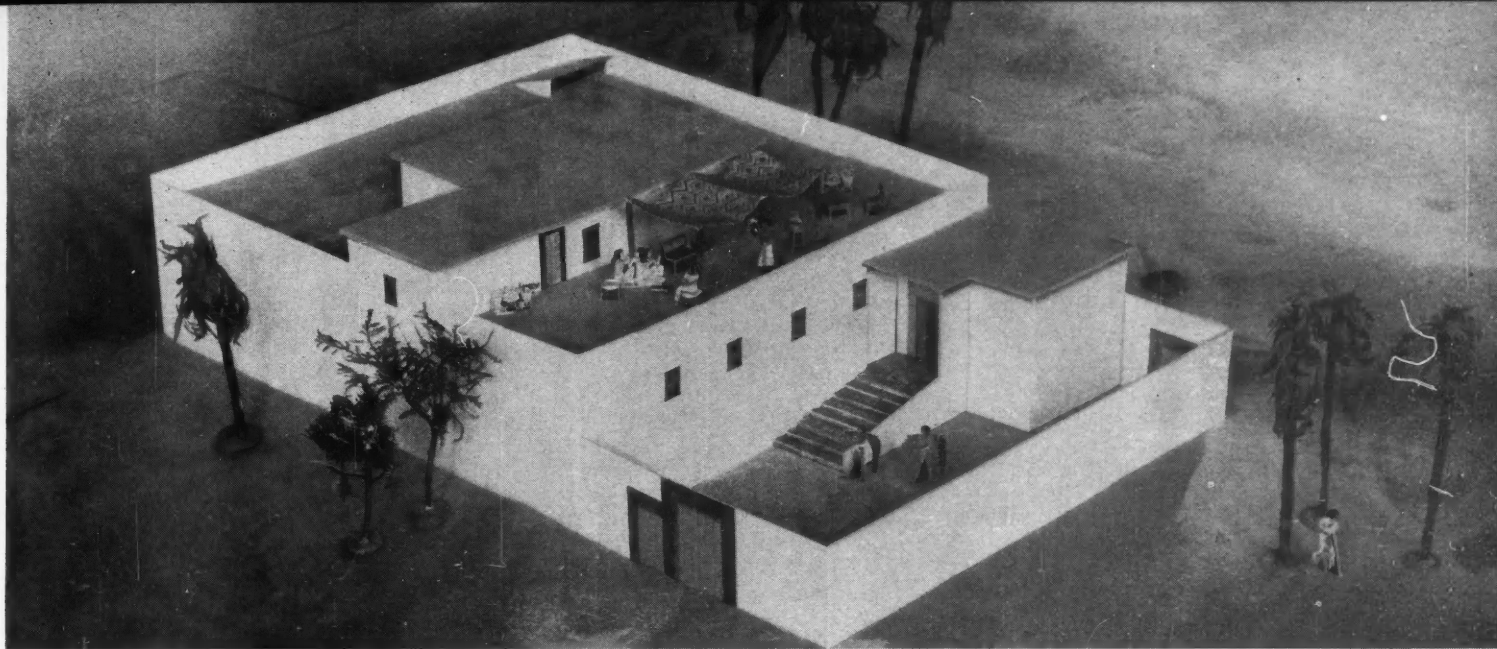
The model shown here is based on drawings by Viollet le Duc and his contemporaries. It recalls the crowded space of the fortified medieval towns with its attenuated form and projecting upper story. It is so arranged that one side opens like a doll's house as is shown below.



lost. Since there only remain the foundations of the house and the walls to a height of less than six feet, the restoration has been the subject of considerable research based on fragments of fallen decorations and the later excavations of English expeditions. The doubtful and in any case only partial second storey has been omitted so that the roof may be more easily removed to show the interesting interior.

As in the medieval house, the walls are made of cardboard. These are cut out and colored. Then the four sides of each room are fastened outside at the corners with gummed sealing tape, next the walls of adjoining rooms are glued together back to back, and finally the floor and exterior walls are glued to the outside of the block of rooms. This gives each wall a double thickness of cardboard, making a very substantial model. Columns, beams, furniture, and roof are then assembled from the material furnished and added to complete the house. Finished it measures, with the walled forecourt, 20"x 31"x 7" high, representing 53'x 82'x 18'.

Egyptian house plans adhere very closely to a traditional type, in spite of variations in size depending on the opulence of the owner. In even the simplest, three divisions of increasing privacy may be observed. The first contains the vestibule, and the entrance hall or loggia, with small rooms opening off it; from this one enters by a large double door the second division, an imposing hall slightly higher than the surrounding rooms and obtaining its light from clerestory windows, with a smaller living room on one side and stairs opening off the other, beyond lies the third division, the so-called "inner hall" with small rooms adjoining,



The great desire on the part of the Easterner for privacy was the guiding force which brought him to adopt an austere and forbidding exterior.

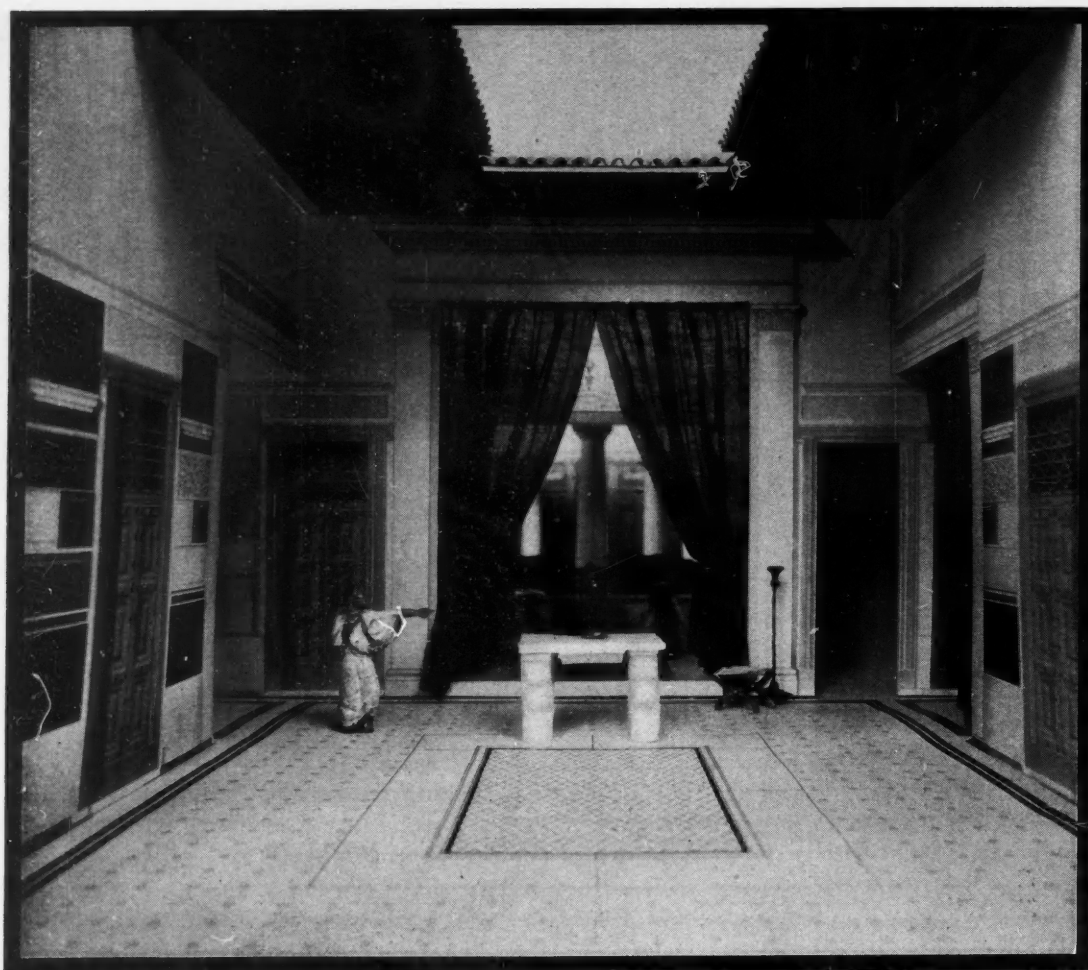
and the master's bedroom group with its connecting bath and toilet rooms. Cooking was done outside the house in a separate building, and the dishes were brought in through the entrance hall by a side door. The roof was flat with a parapet and was used as an outdoor living room, as is still done in the East today. From tomb paintings we learn that it often had awnings or arbors erected on it. Over the master's bed an opening in the roof provided ventilation, much in the manner of ventilators still used on ships.

The Egyptian house was built of brick, plastered in-

side and out with Nile mud. The exterior was white-washed all over except for the front door and its frame and the grilles at the small and infrequent windows. Inside, the dimly lighted rooms were decorated on ceilings, walls, and columns with the brightest colors against a background of the natural brown of the mud plaster. The scheme of decoration has been painstakingly reconstructed by English archæologists and their findings incorporated in the model. These decorations are based on natural flower garlands, and in the more important rooms were elaborated with the

The interior of the Egyptian house, in opposition to the exterior, was lavish in color and in ornamental detail.





Interior of the Roman model in the Pompeian style. This is a view of the atrium looking through to the peristyle.

addition of block-pattern borders and even paintings of ducks not unlike still-life decorations in old fashioned dining rooms. All the larger rooms had columns to support the none too strong palm wood beams of the roof. The furniture, none of which was found in place, has been restored from examples in the Cairo Museum and placed as is indicated in tomb paintings of houses.

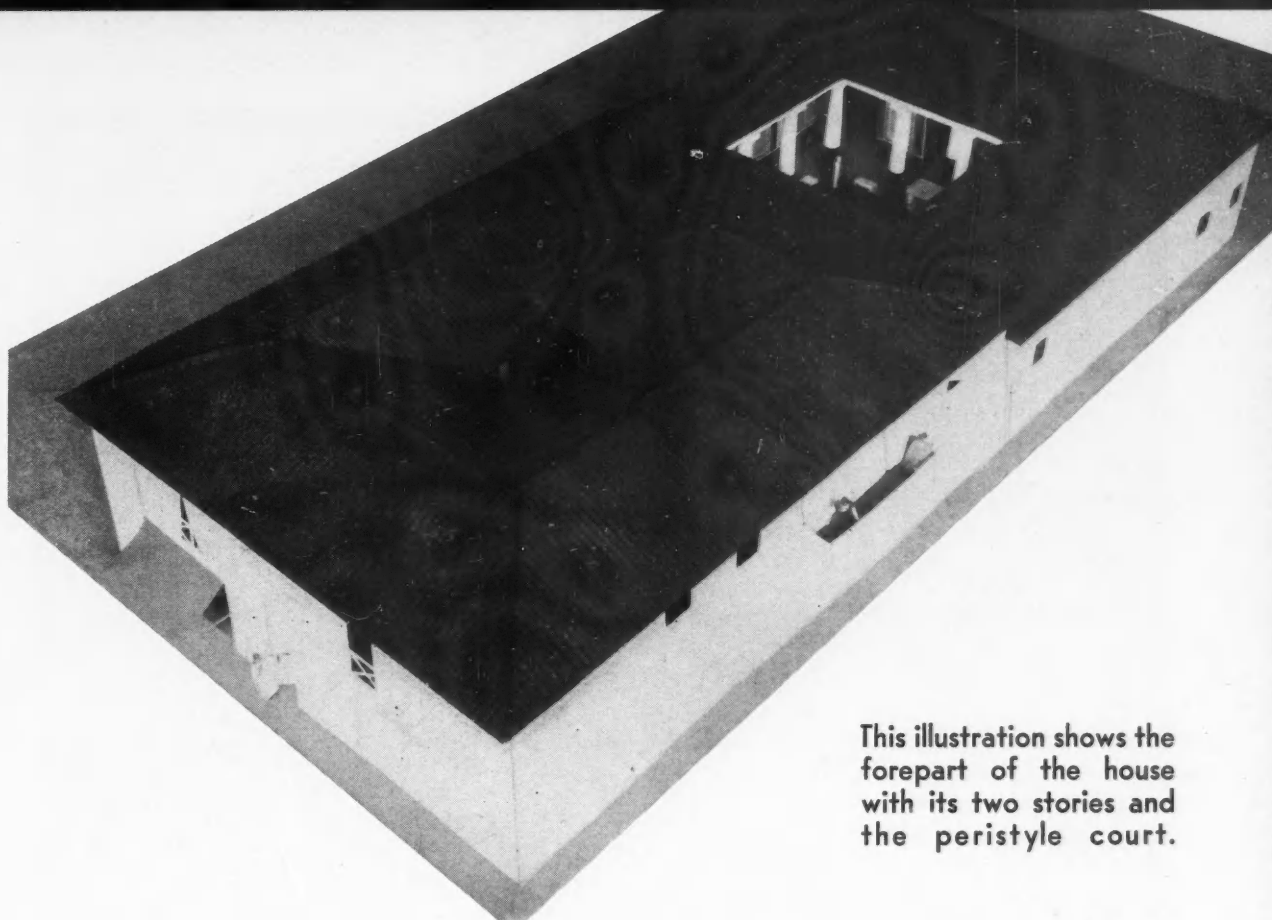
ROMAN HOUSES

More familiar than the Egyptian house is the Roman, because of the wealth of information in Pompeii. Though styles of decoration changed, and the atrium was given up in the later years of the Empire, the Pompeian type was common in other cities also during the period of Rome's greatness. Instead of reproducing a single house, none of which exhibits in a simple form all the typical features, in our model an ideal house has been assembled using rooms from well-known existing houses, so chosen as to illustrate the development of the art of decoration during the period from the end of the third century B. C. until the destruction of Pompeii in 79 A. D.

We have assumed that the front half of the house, approximately the size of the entire Egyptian house

and a little higher, was the first to be built. This includes the atrium from the "House of Sallust" in the so-called "first style" of decoration, the tablinum, the triclinium, and four cubicula, as well as two shops which were rented separately from the house. During the second century B. C. a second floor was introduced over the smaller rooms of this part of the house, an alteration common at this period in houses where the old fashioned high ceiling would allow it. Soon after, the master's bedroom was decorated in the "second" or "architectural style," the decoration being copied from the Boscoreale room, now in the Metropolitan Museum of New York. Next the peristyle half of the house was added, doubling its size and making a desirable addition in the way of light and air. The exedra opening off it was decorated in the "architectural style." This part of the house follows the Greek fashion which spread through southern Italy. Peristyles were less common farther north where they were less suited to the climate.

No further alterations to the house have been assumed, but we have supposed that some of the rooms were redecorated, the peristyle in the "third" or "intricate style" and other rooms in this and the succeed-

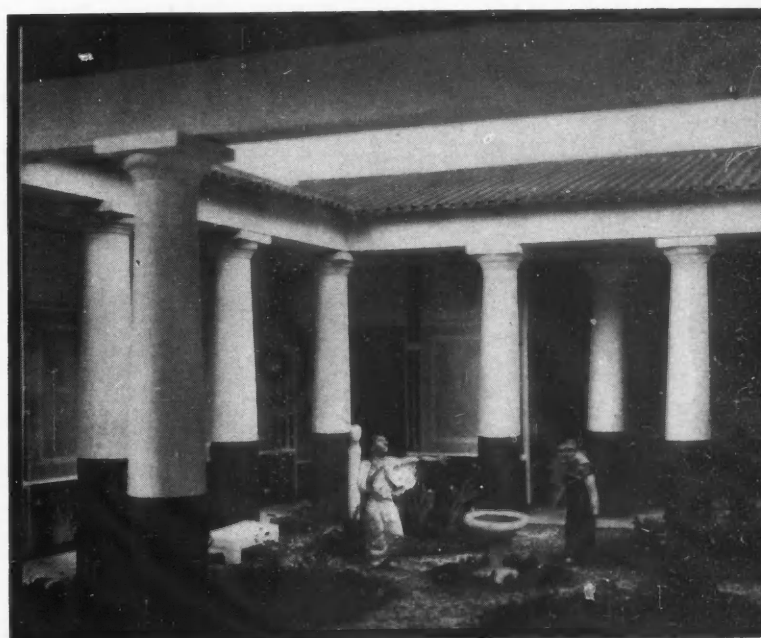


This illustration shows the forepart of the house with its two stories and the peristyle court.

ing "fourth" or "ornate style." The floors in all these rooms have been provided with pavements suitable to the style of the walls, and the size and decoration of the rooms reproduced from the "House of the Tragic Poet," the "House of the Faun" (from which has been taken the famous "Alexander" mosaic), and other Pompeian examples, preference having been given to those whose decorations have most artistic value. Furniture to cut out, and figures to scale are provided as for the other models, and there is scope for considerable ingenuity in constructing the garden for the peristyle and furnishing it with fountains and statuary of soap. Ceilings have been omitted so as not to impede the view of the interior when the roof (of corrugated cardboard to represent tiles) is removed.

The University Museum hopes to amplify this series with additional models so that eventually a complete survey of housing will be obtained. Already a Babylonian house of the time of Abraham has been issued, though in a slightly different form, and other houses will appear from time to time if the demand of the schools for such material justifies the undertaking.

The peristyle court is common to the Pompeian type of house but was seldom used in the northern dwellings due to the climate.





Stripes and tulips in block effects are a striking version of the new texture achieved in the cushion dot weave of the bedspread designed by Virginia Hamill.



Another bedspread designed by Virginia Hamill. It is solid colored, closely woven, with broad white stripes and ribbon - and - flower border resembling heavy white embroidery.



HOME SWEET HOME

By CHARLES SHEELER

MODERN AND MODERN

By A. H. BARR, JR.

Modern history is an ambiguous and flexible term. When opposed to ancient history, modern history may begin with the fall of the Roman Empire. But if medieval history is granted autonomy then modern history is said to begin with the Fall of Constantinople or the Discovery of America. Yet if one takes up a "History of Modern Europe" one is just as likely to find the French Revolution or the Council of Vienna or the Franco-Prussian War has been used as a point of departure.

The word modern when applied to art is even more confusing. During the Renaissance modern was an adjective of confident approval applied to the new style which had arisen in emulation of the art of the "Antique or Graeco-Roman world. Cimabue and Giotto were considered the founders of the modern manner. in the eighteenth century, however, when an orthodox "Classicism" based on both archæological research and aesthetic theory, had shattered the self-assurance of the Renaissance, the word modern was often used with humility or even hostility to describe the work of the recent past which was thought to have fallen far below the achievement of the "Antique."¹ In the nineteenth century, Renaissance was applied more and more to the earlier centuries of the modern period and Baroque to the post-Renaissance art of about 1575-1775.

Today one may begin the history of modern art with *David's* dictatorship in 1792, the *Delacroix-Constable* Salon of 1824, *Courbet's* one man revolt of 1855, or the First Impressionist Exhibition of 1874—or if one wishes one may start with Caravaggio or even with Giotto.

The term modern art chronologically speaking is then so elastic that it can scarcely be defined. But the colloquialism "Modern Art" in caps or quotes is often no mere question of academic chronology. "Modern Art" is recurrently a matter for debate, to be attacked or defended, a banner for the progressive, a red flag for the conservative. In this sense the word modern can become a problem not of periods but of prejudices.

In "Modern Painters" Ruskin defended *Turner* and *Holman Hunt* against the British philistines but twenty years later called one of *Whistler's* Nocturnes "a paint-pot flung in the face of the public." *Whistler* brought a lawsuit against *Ruskin* but himself did not

hesitate to call *Cezanne's* paintings childish. *Cezanne* in his old age voiced his contempt for "Modern Art" as he saw it in the work of *Gauguin* and *van Gogh* who in turn had they lived long enough, would doubtless have damned Cubism.

A VARIABLE TERM

Today Cubism is twenty-five years old and some of the believers in the over-emphasis of plastic design which gave rise to Cubism would like to establish an orthodox definition of "Modern" art. A few months ago a well-known New York artist and critic wrote: "The word 'modern' as applied to pictures has acquired an international definition . . . The modern work for instance definitely breaks with all transferring of actual appearances from nature—all copying or mere reporting of facts. It creates all data into an invention. The integration of spaces, colors, and forms weaves into a plastic or controlled picture surface . . ."

Fifteen years ago this definition might have seemed plausible, but in 1934 it is scarcely more valid than *Ruskin's* exposition of the aims of the *Pre-Raphaelites*, the revolutionary "Modern" painters of 1850: "They will draw what they see . . . the actual facts of the scene . . . irrespective of any conventional rules of picture making." The *Super-realists*, the most conspicuous advance-guard movement of today, even more than the *Pre-Raphaelites*, disregard at least so far as their program is concerned the importance of "plastic values."

Since the war, art has become an affair of immense and confusing variety, of obscurities and contradictions, of the emergence of new principles and the renaissance of old ones. As evidence of this complexity one may recall the by no means complete cross-section of modern painting in the Museum's Summer Exhibition of 1933;² or glance through such books as *Herbert Read's Art Now*³ or *Franz Roh's* *Nach Expressionismus*, or the catalogues of the Museum's American exhibitions. The truth is that modern art cannot be defined with any degree of finality either in time or in character and any attempt to do so implies a blind faith, insufficient knowledge, or an academic lack of realism.

¹ According to Professor Erwin Panofsky.

² See Bulletin No. 2, Oct. 1, 1933.

³ See Bulletin No. 7, March 1, 1934.

A MODERN POSTER

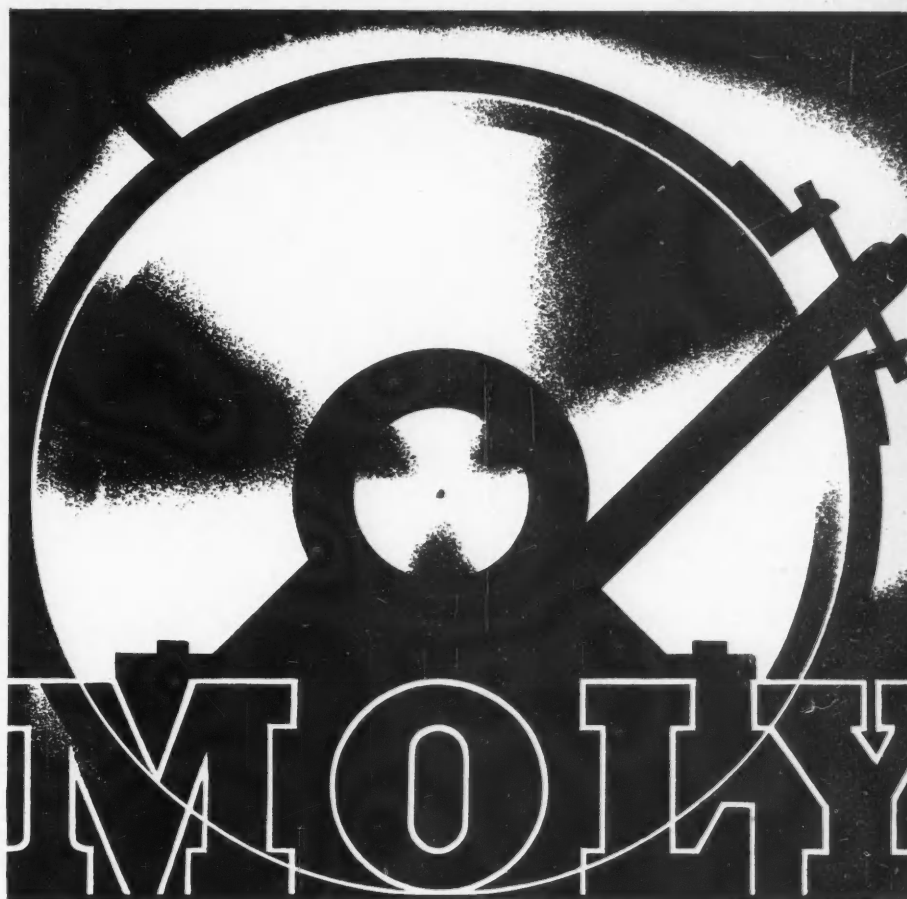
This striking black and white arrangement was made by A. Brodovitch for Climax Molybdenum Company.

ART AT THE N. E. A.

There promises to be much more interest than usual in art as an educational factor when the National Educational Association meets this year at Atlantic City, February 25 to 27. The Art Section of the Department of Superintendents, of which Paul T. Rankin is president, is planning what promises to be a most interesting program for school administrators and those working in a supervisory capacity. Under the leadership of Forest Grant, Director of Art Education in New York City, problems in supervision of art will be discussed by several persons in the field. "Art Education for the Average American Community" will be discussed by M. E. Haggerty, Dean of the College of Education at the University of Minnesota. "The Integration of the Curriculum Through the Arts" will be discussed by Manley E. Irwin, Assistant Director of Curriculum Research in the Detroit Public Schools. Mr. Harry W. Jacobs, Director of Art at Buffalo, New York, will address the group on the subject of "Civic Institutions and Interests as Source Material in Art Education," and Mary B. Postell, Director of Elementary Education in Atlanta, Georgia, will speak on "Art as Expression for Children." At the close of the meeting a general discussion will be held.

The Art Department of the National Education Association will meet with the Department of Superintendents. At this meeting problems of current interest to educators all over the country will be taken up. Many outstanding persons in the field of art activity will speak. Mrs. Eugenie Saugtad, who has had such great success with her work in Washington, and with her clever husband has developed such a delightful home at Alexandria, will talk on some practical aspects of art clubs in the High Schools.

Mr. Carl Scheffler, Director of Art in the Public Schools of Evanston, Illinois, and owner and Director of the Academy of Art in Evanston, will talk on "What of the Future in Art Education?" Mr. Scheffler



is a man whose ideals are fine and who has put some of these fine ideals into practice. He has a splendid philosophy of art and life, and his message is full of courage for living at this difficult moment. Felix Payant, the Editor of *DESIGN* and Professor of Fine Arts at Ohio State University, will give his ideas on the teaching of design. Whether he advocates recipes and formulæ or whether he arrives at design by other means will be interesting to know. Miss Helen Beach, formerly Director of Art in the Public Schools of Glencoe, Illinois, and more recently associated with Ralph Pearson in the Design Workshop in New York, will discuss some very remarkable experiments in children's drawings. Mr. Henry Geilen, Head of the Art Department of the Chicago Normal College, will talk on future plans for the Art Department. Mr. Geilen will present some very interesting plans for all the art organizations of the country. Miss Margery Currey of New York will appear before the art group and tell about the new Art Hobby Guild just formed in New York.

There is a decided growth in membership in the Art Department, and it is hoped that all those interested in art education will join. President, Elizabeth Wells Robertson, Director of Art in Chicago Public Schools; Treasurer, Mrs. Eugenie Saugtad, McKinley Junior High School, Washington, D. C.; Secretary, Edna Hood, Director of Art, Kenosha, Wisconsin.

THE NATIONAL ART HOBBY GUILD

One of the most refreshing evidences that we live in a new world today, with new vistas of startling realizations of new opportunities, is the program just launched by the National Art Hobby Guild. Its name tells the story, and its emblem, a modernized and lively Pegasus on rockers, represents the spirit in which this new organization has started its nationwide work. The home office is in Columbus, Ohio, and the editorial office in New York City.

Art for Fun and Art for Use indicates the purpose of the program, never lost sight of throughout the numerous art and craft courses offered to students enrolling. Hand-in-hand with the joyous presentation of the work is insistence on highest art standards and fundamental principles in the instruction furnished. The teaching is done through home study courses in thirty-four different art subjects, each course written and directed by an artist who stands at the head of his profession. Units of the Guild are being established throughout the country, the students working in these units, under the guidance of local art teachers carefully chosen by the Guild.

The history of National Art Hobby Guild begins with an experiment made early in 1934 in New York City, through an announcement that Art-for-Fun groups were being organized for amateurs. Thousands made eager inquiries, not only in that city, but in many parts of the country to which the news had spread. It was soon seen that with so great a demand for guidance in art as recreation, the need must be met—and the amateur must be given the very best in teaching and guidance and must have the opportunity to experience that definite joy and release of spirit that every artist feels in creative work.

On the assumption that anyone can learn to draw, or paint, or model, may design, make an etching or blockprint, and even add to the beauty and interest of the home by craft work, the Guild has built its program, which is humanity-wide in its appeal, as shown in the varied ages and types of the people who eagerly and happily attended classes in New York City where the work started.

A famous physician who knows the healing magic of amateur art study for patients suffering from various ailments, writes: "I think the idea is a splendid one, and it ought to serve as an emotional outlet for many people who are waiting for someone to create what you have done for them."

From a housemother in an outdoor summer colony of young people, "How glad I shall be to join a group to see if there's something in me to express."

The program is arranged primarily for adults, as the need seems to be there. Yet the Guild excludes no one who could benefit by this opportunity. An absorbing avocation, outside one's regular activity, affords the individual great happiness, and often discovers unsuspected talent and power.

ANNUAL SOAP SCULPTURE COMPETITION

Twenty-five hundred dollars in prizes await America's most skilful soap carvers, it was just announced by the National Soap Sculpture Committee of New York, N. Y. The contest will close on May 1, 1935, and all sculptures submitted will be exhibited at Rockefeller Center, New York, during the month of June. No entry fee is required for the contest, the Committee stated.

DISTINGUISHED ARTISTS TO SELECT WINNERS

As in previous years, prize winners in the contest will be selected by a Jury of Award composed of distinguished sculptors, art critics and educators. Numbered among the Jury of Award for this year's competition are: Archpendo, Zorach, Lentelli, Borglum, Friedlander, Laurent, Putnam, and many others.

A special prize of \$100 and a plaque will be awarded to the public, private or parochial school or class entering the best exhibit of soap sculpture in which a group has participated. This prize was awarded for the first time last year and went to the Peabody High School, Pittsburgh, Pa.

The following classifications are listed on the entry blank:

Professional—For those of any age deriving their major income from art. First prize, \$250; second prize, \$150, and third prize, \$100.

Advanced Amateur—For adults, 21 years of age and over. First prize, \$200; second prize, \$150; third prize, \$100, and ten Honorable Mentions of \$25 each.

Senior—For those 15 years and over, and under 21 years of age. First prize, \$150; second prize, \$75; third prize, \$50, and twenty-five Honorable Mentions of \$10 each.

Junior—For those under 15 years of age. First prize, \$100; second prize, \$50; third prize, \$25, and fifty Honorable Mentions of \$10 each.

In addition, the following special awards are listed:

Group Prize: A special cash award of \$100 and a plaque will be made to the public, private, or parochial school or class entering the best exhibit of soap sculpture in which a group has participated. The pieces in the exhibit are to be related and must make up a unit.

Special Awards: (1) **Bronze Cast**—A single sculpture will be chosen from the entire competition, any class, by the Gorham Company, Providence, R. I., as best suited to reproduction in bronze. The Gorham Company will have the exclusive privilege of casting this piece and offering it for sale at popular prices after arranging suitable terms with the sculptor.

(2) **Pottery Cast**—A single sculpture will be chosen from the entire competition, any class, by Lenox Incorporated, Trenton, N. J., as best suited to reproduction in pottery. Lenox Incorporated will have the exclusive privilege of reproducing this piece and offering it for sale at popular prices after arranging suitable terms with the sculptor.

